

A mes chers Elèves

Douze  
**E**tudes artistiques  
pour le

**Violon**

par

**EMILE SAURET.**

Op. 38.

Cah. I (N<sup>o</sup> 1-4) ..... Pr. M 4. \_.

Cah. II (N<sup>o</sup> 5-9) ..... Pr. M 4. \_.

Cah. III (N<sup>o</sup> 10-12) ..... Pr. M 4. \_.

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( Méd. d'or de l'Emp. d'Autriche. )

7121. 7122. 7123.

## X.

E. Sauret, Op. 38. III.

Allegretto.

First system of musical notation for 'Allegretto.' It consists of two staves. The upper staff begins with a forte 'f' dynamic and contains several triplet markings (3) and fingerings (1 4 2 3, 1 4 2 4). The lower staff features a wavy line indicating a tremolo or rapid oscillation, followed by a triplet (3) and fingerings (4, 4, 3).

Scherzoso.

Second system of musical notation for 'Scherzoso.' It consists of two staves. The upper staff contains several sextuplet markings (6) and fingerings (4, 1, 4, 2, 1, 1, 1, 1, 2, 0). The lower staff contains several triplet markings (3) and fingerings (2, 2, 1, 4, 1, 2, 3, 2, 1, 2, 3, 2, 1, 4, 1, 2). The system concludes with the instruction 'sul A'.

restez.

sul D

III<sup>e</sup> - restez.

MT  
265  
S239  
Op 38  
1887 3  
V. 3

521670

Gift of Unknown

*I<sup>e</sup>*

*II<sup>e</sup>*

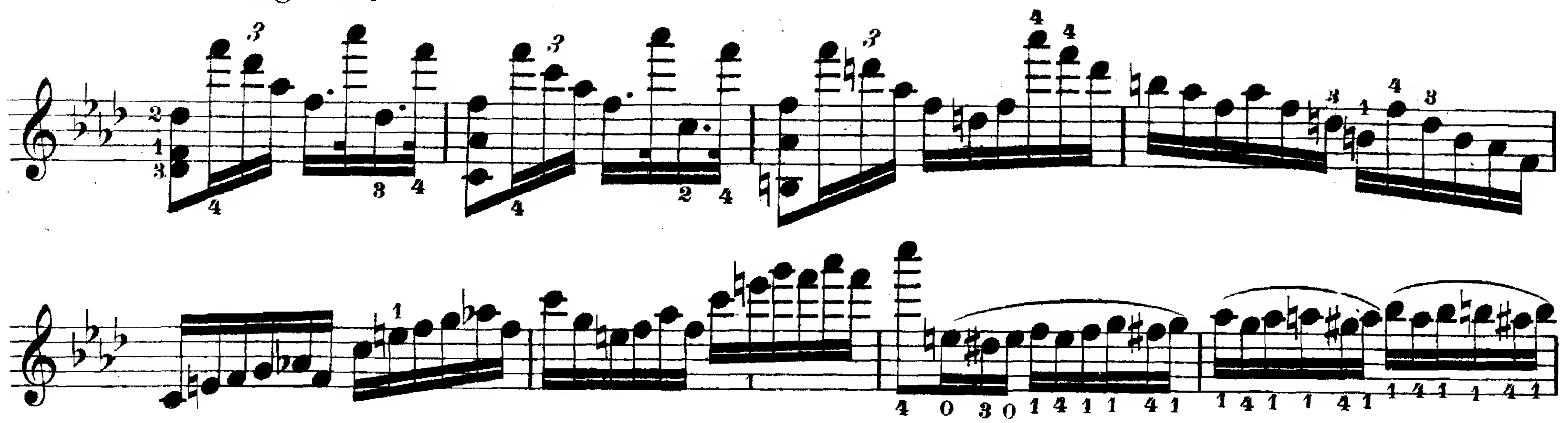
*III<sup>e</sup>*





Musical score for a piano piece, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature has three flats (B-flat, E-flat, A-flat). The piece includes complex passages with triplets, sixteenth notes, and slurs. Performance instructions like *sul A*, *espressivo*, *cresc.*, *poco*, *a tempo*, *f*, *p*, *molto rit.*, and *un poco* are interspersed throughout the score.

## Più Allegretto.



## Tempo Allegretto.





A page of musical notation, likely a score for a piano or similar instrument. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several trills and triplets indicated by the number '3' above the notes. The staves are connected by a brace on the left side.





## XI.

Andante.

*p espressivo*

*poco accel.*

*poco - - rit.*

*a tempo*

*poco a poco rall.*

**Allegro vivo.**

*leggiere*

*f*

*leggiere*

*II<sup>e</sup>*

*I<sup>e</sup>*

*II<sup>e</sup>*

Musical score for a piano piece, page 11. The score consists of ten staves of music, all in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is highly technical, featuring rapid, intricate passages with many beamed notes and trills. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

Dynamic markings include *energico* and *f martellato*.



The musical score is written for a single melodic line on a grand staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several trills and grace notes throughout. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. A 'ff' (fortissimo) marking appears in the sixth measure. The piece concludes with a 'Più vivo.' instruction, followed by a final flourish. The notation is in a style typical of 19th-century piano music.

This page contains 12 staves of musical notation. The notation is dense, featuring many chords and arpeggios. The key signature is B-flat major (two flats). The piece concludes with a *poco accel.* marking.

The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings. The final staff ends with a double bar line.

## XII.

(Tema e Variazioni.)

## Introduzione.

Andante maestoso.

The Introduction is written in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and a *fieramente* (fiercely) marking. The first staff contains a series of chords and eighth notes. The second staff features a triplet of eighth notes and a descending scale. The third staff includes a triplet of eighth notes and a *dolce* (sweet) marking. The fourth staff has a *p con espress.* (piano with expression) marking. The fifth staff is marked *a tempo* and features a forte (*f*) dynamic. The sixth staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The seventh staff is a long, sweeping melodic line with a *rall.* (rallentando) marking and a *sul G* (on G) marking.

## Tema.

Andantino.

The Tema is written in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and a *dolce e con espress.* (sweet and with expression) marking. The first staff contains a series of eighth notes and a triplet of eighth notes. The second staff is marked *sul A* (on A) and features a triplet of eighth notes. The third staff includes a triplet of eighth notes and a *p* (piano) dynamic. The fourth staff is marked *sul A* and features a triplet of eighth notes. The fifth staff includes a triplet of eighth notes and a *p* (piano) dynamic. The sixth staff is marked *sul A* and features a triplet of eighth notes. The seventh staff includes a triplet of eighth notes and a *p* (piano) dynamic.





Var. 2.  
Moderato.

*mf*

*sul A*

Var. 3.  
Andante.

*espressivo*

*rall.*

Var. 4.  
Risoluto.

*f*

*har.*

*sul G e D*

*f* *p*

*har.* *har.* *har.* *har.* *har.* *har.*

*p*

*har.* *har.* *har.*

*a tempo*

*sul A*

*ff poco ritard.*



Var. 5.  
Fieramente.

2  
f  
2  
1 2  
2  
1  
3 4 1 1  
1  
2  
3  
2  
2  
0  
1 1  
1 2  
3  
4 4  
4  
2 1 0  
1  
4  
1 1 1  
4 4  
3 3  
2  
2  
1  
3  
2  
2  
1  
1  
1 2 4 4 0  
0

Var. 6.  
Moderato.

pesante  
f  
1  
2  
3  
2  
2  
1  
1  
2  
2  
1  
3

*a tempo*

*poco rit.*

## Var. 7.

Vivace.

III<sup>e</sup>

Var. 8.  
Moderato.

*p*

Var. 9.

*f energico*

*sul G*

*sul G*

*har.*

Var. 10.  
Allegro moderato.

*f con ritmo e forza.*



The main musical score for guitar, measures 1-20, is written on five staves. It features a complex, fast-paced melody with many triplets and sixteenth notes. Fingering numbers (0-4) are indicated throughout. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat signs.

Var. 11.

Andantino affettuoso.

The musical score for Variation 11, measures 21-32, is written on four staves. It is marked 'Andantino affettuoso' and begins with the instruction 'p con espress.'. The tempo and mood change significantly from the main piece. The melody is more lyrical and slower. It includes dynamic markings 'p' (piano) and 'p dolce' (piano and dolce). The variation ends with the instruction 'a tempo' and 'rit.' (ritardando). Fingering numbers are present throughout.

## Var. 12.

Moderato quasi andante.

*p con malinconia e espress.*

*sul A.* *sul D.*

*p* *pp* *sul D.*

## Var. 13.

Con fuoco.

*ff*

III<sup>e</sup>  
IV<sup>e</sup>

har.

## Var. 14.

Allegro vivo.

*p*

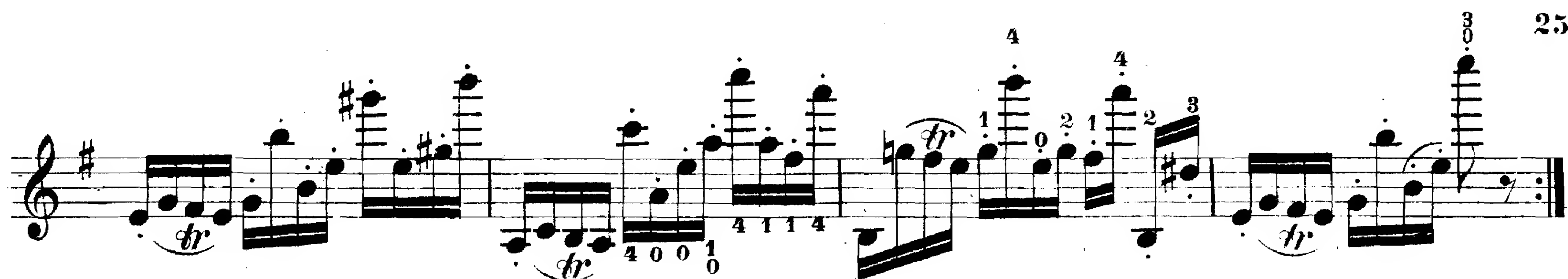


Var. 15.  
Moderato.

*f* *har.* *har.* *har.*

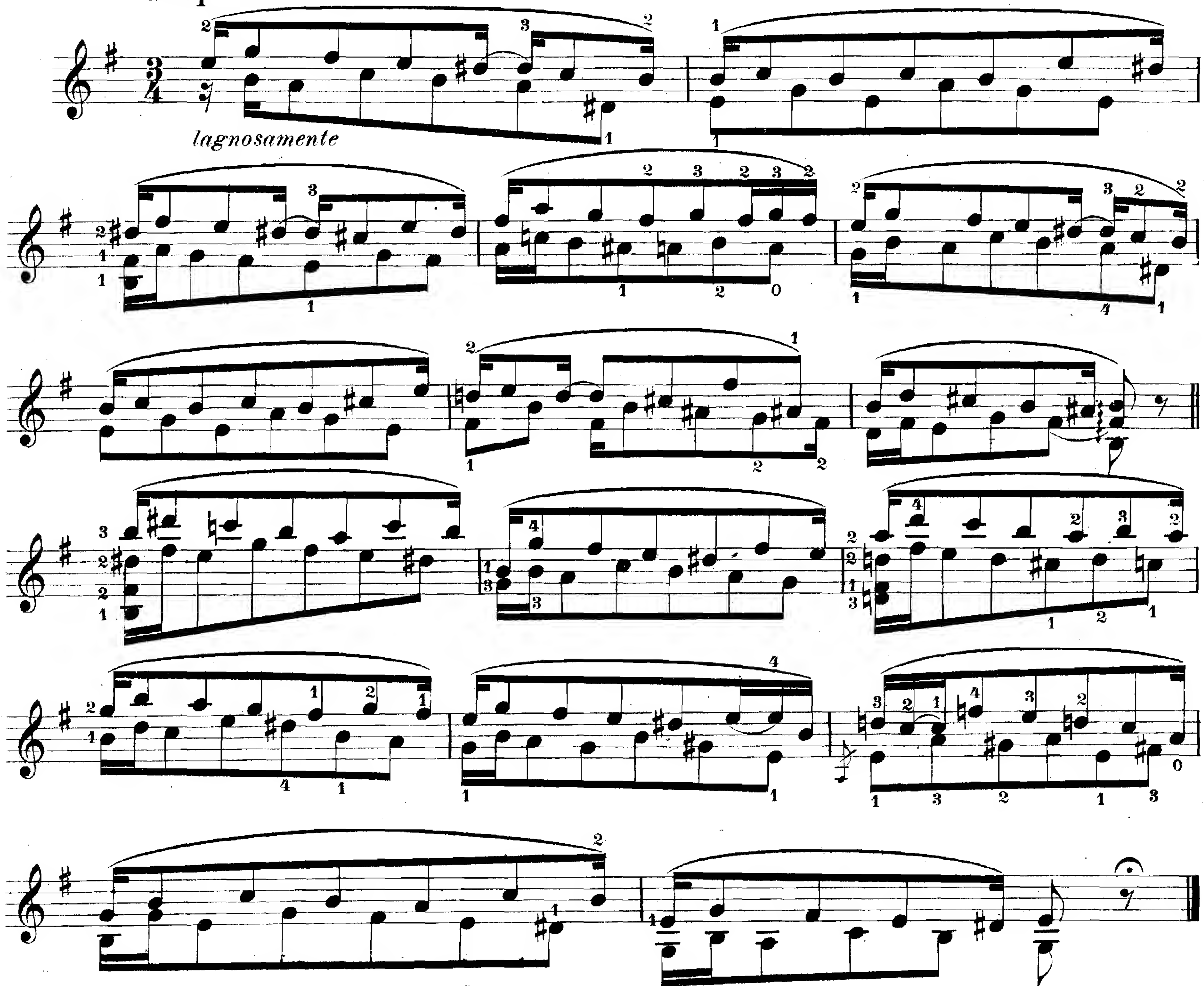
Var. 16.  
Più vivo.

*IIIe* *IVe* *Ve*



## Var. 17.

Tempo moderato.



## Allegretto moderato, tempo di Polacca.



## Var. 18.

*f fieramente* *sul E.*

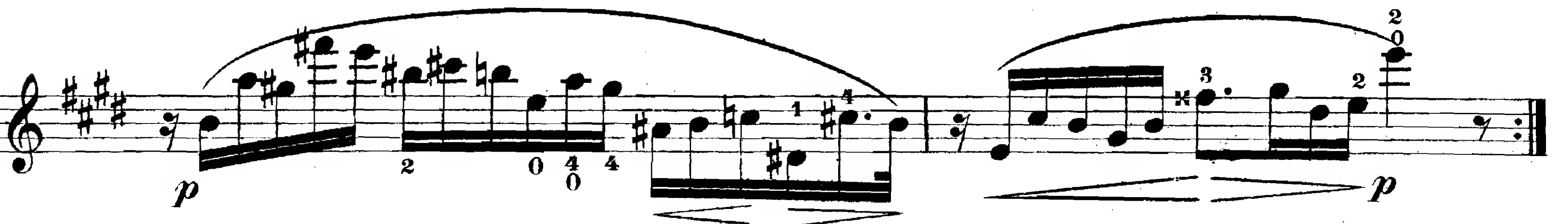
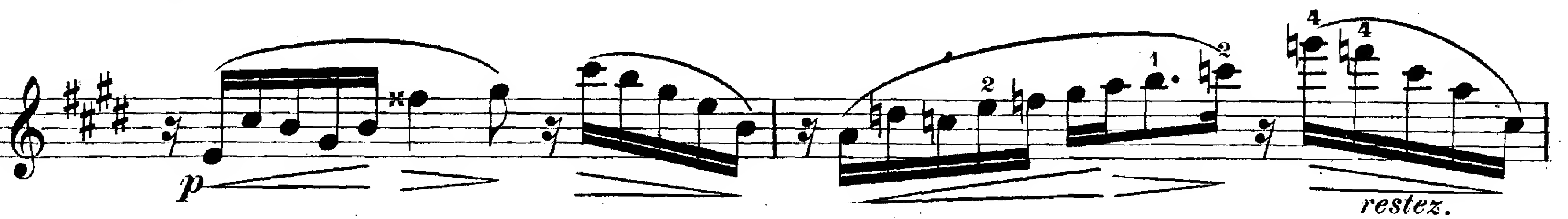
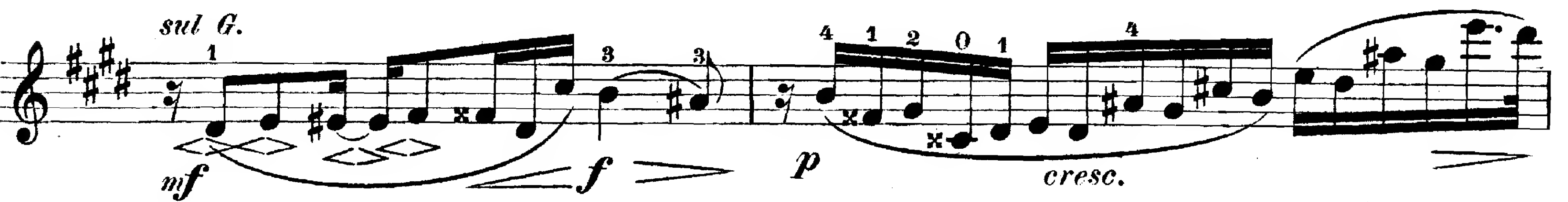
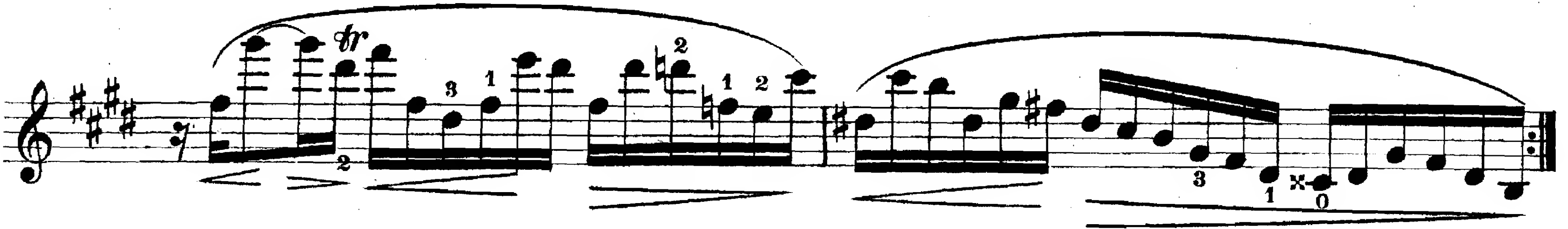
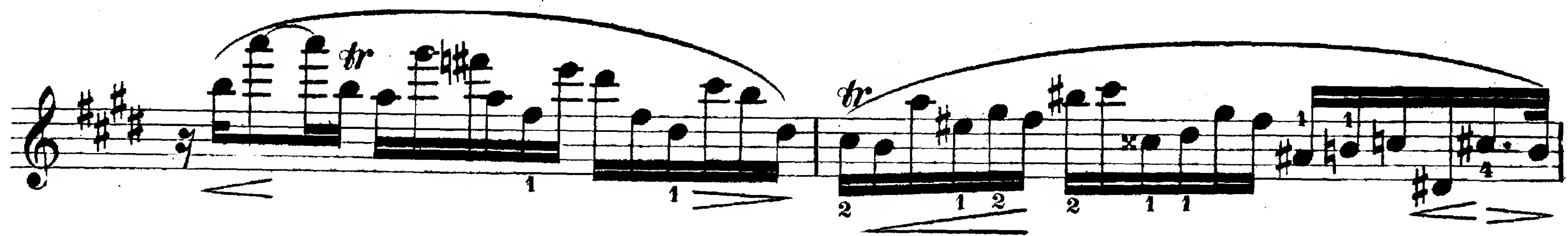
*pizz. Lento. pp*

## Var. 19.

Tranquillo e con eleganza.

*dolce* *restez.*





## Allegro moderato.

*pp* *poco* *crescendo* *ff* *f*

Musical notation for a piano piece, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0. The piece concludes with a *ritenuto* marking and a final chord.

Dynamics and markings include:

- p* (piano) at the start of the seventh staff.
- f* (forte) at the start of the eighth staff.
- sf* (sforzando) at the start of the final staff.
- ritenuto* marking at the end of the final staff.
- Lyrics: *cre - scen - do* under the seventh staff.
- Tempo/Character marking: *III?* under the final staff.



Var. 20. e Finale.  
Allegretto moderato.

*sul G.*  
*pp*

*poco a poco crescendo*

*f*

*sul G.*

*p* *restez.* *f*

*f* *p* *f* *pretez.* *har.* *f* *pretez.* *har.*

*sul G.*

*restez.*

*p.*

*cresc.*

*poco a poco rit.*

The musical score is written for guitar on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The piece is characterized by extensive use of slurs and ties, indicating long, sustained notes or complex melodic lines. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *sul G.* (sul ponticello), *restez.* (rest), *p.* (piano), *cresc.* (crescendo), and *poco a poco rit.* (poco a poco ritardando). The score is divided into several systems, each containing multiple staves of music. The final system includes a *poco a poco rit.* marking, suggesting a gradual deceleration towards the end of the piece.

*a tempo*



The musical score is written for guitar in E major (three sharps). It consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and dynamic markings.

- Staff 1:** Features a triplet of eighth notes and several slurs.
- Staff 2:** Continues the melodic line with slurs.
- Staff 3:** Includes a "pizz." (pizzicato) marking followed by an "arco" (arco) marking.
- Staff 4:** Shows a sequence of notes with slurs and fingerings (1, 4, 1, 2, 0).
- Staff 5:** Contains a triplet of eighth notes and other melodic phrases.
- Staff 6:** Starts with "sul A." (sul tasto) and includes a "restez." (rest) marking.
- Staff 7:** Features a "Più moderato." tempo change and a "ff" (fortissimo) dynamic marking.
- Staff 8:** Includes a "poco rit." (poco ritardando) marking.
- Staff 9:** Continues the piece with various note values and slurs.

# MUSIK FÜR VIOLINE UND KLAVIER

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer)

<b>Auer, L.</b> ss Op. 5. Rhapsodie hongroise . . . 2.— <b>Bach, J. S.</b> s 2 Präludien aus dem wohltemperierten Klavier (Bischoff) . 1.50 s 12 Sarabanden (David). Heft I M. 2.50, Heft II . . . 2.— Aus den Sonaten für Violine allein (Molière). ss Heft I. Adagio und Fuge aus Sonate I. Gm . . . 2.— ss Heft II. Bourée und Double aus Sonate II. Hm . . . 1.25 ss Heft III. Grave und Fuge aus Sonate III. Am . . . 2.50 ss Heft IV. Adagio und Fuge aus Sonate V. C . . . 2.75 ss Heft V. Gavotte und Rondo aus Sonate VI. E . . . 1.— <b>Banck, C.</b> m Op. 77. Lyrische Stücke. m Nr. 1. Notturmo . . . 1.— m Nr. 2. Arietta . . . 1.— m Nr. 3. Barkarole . . . 1.— m Nr. 4. Romanze . . . 1.— m Nr. 5. Burleske . . . 1.50 <b>Besekirsky, G.</b> s Op. 9. Réverie . . . 1.— ss Op. 10. Morceau caractéristique . 2.— <b>Bödecker, L.</b> s Op. 22. Sonate. Fm . . . 4.50 <b>Borgström, H.</b> s Op. 12. Romanze. E . . . 2.50 <b>Bossi, M. E.</b> ss Op. 117. Sonate Nr. 2. C . . . 7.50 <b>Brambach, C. J.</b> s Op. 74. Sonate. Am . . . 7.50 <b>Brauer, M.</b> m Op. 12. 2 Vortragsstücke. m Nr. 1. Gondoliera . . . 1.50 s Nr. 2. Rondino . . . 1.50 <b>Bron, Ed.</b> m Op. 8. Romanze . . . 2.— <b>Centola, E.</b> m Op. 27. Menuetto . . . 1.50 m Op. 32. Suite napolitaine. m Nr. 1. Serenata . . . 1.50 m Nr. 2. Canzone . . . 1.50 m Nr. 3. Tarantella . . . 2.50 <b>Chopin, Fr.</b> ss Op. 7 Nr. 1. Mazurka (Taborsky) . 1.25 m-s 5 Mazurken aus Op. 6 und 7 (Rentsch) . . . 2.50 s Op. 9 Nr. 2. Notturmo (Wilhelm) . . . 1.— s 2 Nottornos aus Op. 9 (Lipinski) . 1.50 ss Paraphrase der Romanze aus dem Konzert, Op. 11 (Wilhelm) . 2.— <b>Corelli, A.</b> m Sonate für Violine und Baß (Dessoff, bezeichnet und mit einer Kadenz versehen von Hellmesberger). D . . . 3.— <b>David, F.</b> s Op. 5. Introduction et Variations sur le thème: „Je suis le petit Tambour“ . . . 1.50 ss Op. 13. Introduction et Variations sur un thème original. D . . . 3.50 ss Op. 14. Konzert Nr. 2. D . . . 5.— ss Op. 17. Konzert Nr. 3. A . . . 5.50 ss Op. 19. Introduction et Variations brillantes sur un thème original. A . . . 3.— m Op. 30. Bunte Reihe. 24 Stücke. Band I, II . . . 2.— m-s Op. 41. Nachklänge. Fortsetzung der „Bunte Reihe“. 15 Stücke. Heft I—IV . . . 4.— Aus der Ferienzeit. Charakterstücke. m-s Op. 46. Heft I (Nr. 1—6) . . . 5.— m-s Op. 47. Heft II (Nr. 7—12) . . . 4.50 m-s Op. 48. Heft III (Nr. 13—18) . . . 6.— m-s Op. 49. Heft IV (Nr. 19—24) . . . 4.— s Op. 50. Heft V (Nr. 25—30) . . . 6.50 <b>Davidoff, Ch.</b> m Op. 23. Romance sans Paroles. (Auer) . . . 1.50 <b>Days, W. H.</b> ss Op. 11. Sonate. D . . . 9.— <b>Draeseke, F.</b> s Op. 38. Sonate. B . . . 7.50 <b>Ernst, H. W.</b> ss Op. 18. Le Carnaval de Venise . 1.— <b>Fuchs, R.</b> s Op. 9. Serenade. D (Stocker) . 5.— s Op. 20. Sonate Nr. 1. Fism . . . 6.— ss Op. 33. Sonate Nr. 2. D . . . 5.— s Op. 68. Sonate Nr. 3. Dm . . . 7.50	<b>Gade, Niels W.</b> s Op. 5. Symphonie Nr. 1. Cm. (Hermann) . . . 7.50 m Op. 7. Im Hochland. Schottische Ouverture (Hermann) . . . 3.— l-m Op. 19. Aquarellen (Schweinsberg) . . . 3.— m Op. 20. Symphonie Nr. 4. B (Hermann) . . . 6.50 l-m Op. 36. Der Kinder Christabend (Hofmann) . . . 2.— m Op. 39. Michel Angelo. Konzert-Ouverture. (Hermann) . . . 2.50 m Op. 43. Phantasiestücke . . . 4.— <b>Gatter, J.</b> Op. 24. 3 Stücke. m Nr. 1. Romanze . . . 1.— m Nr. 2. Tanz . . . 1.— m Nr. 3. Kanon . . . 1.— m Op. 26. 3 Stücke in der ersten Lage ausführbar. l Nr. 1. Reigen . . . 1.— l Nr. 2. Wiegenliedchen . . . 1.— l Nr. 3. Gavotte . . . 1.— <b>Goetz, H.</b> s Op. 22. Konzert in einem Satz. G . 4.— <b>Gound, R.</b> s Op. 18. Romantische Suite . . . 6.— s Einzelne: s Nr. 1. Ballade . . . 2.— s Nr. 2. Romanze . . . 1.50 s Nr. 3. Scherzo . . . 1.50 s Nr. 4. Intermezzo . . . 1.50 s Nr. 5. Finale . . . 2.— <b>Gouvy, Th.</b> m Schwedischer Tanz aus dem Oktett, Op. 71 (Horn) . . . 2.— <b>Hartmann, J. P. E.</b> m-s Op. 66. Suite. A . . . 4.— <b>Hartmann von An der Lan Hochbrunn.</b> m Romanze . . . 1.50 <b>Haydn, J.</b> s 4 Adagios (Banck und Lauterbach) . . . 2.50 <b>Heller, St., et Ernst, H. W.</b> m-s Pensées fugitives. 12 Duos. m-s Band I, II . . . je 3.— <b>Hetzl, M.</b> m Op. 12. Berceuse . . . 1.— <b>Hofmann, R.</b> l Op. 63. 10 Stücke mit vorangehenden kleinen Präludien. Nr. 1—10 . . . je 1.— m Op. 64. Suite in leichtem, instruktivem Stile . . . 3.— <b>Hubay, J.</b> ss Op. 83. Scènes de la Csárda. (Nr. 12. Piczi tubiczám) . . 4.— <b>Hubbard, J. M.</b> s Op. 147. Introduction und Romanze . . . 2.— s Op. 150. Romanze . . . 1.50 <b>Huber, H.</b> s Op. 112. Sonate Nr. 5. E . . . 6.— ss Op. 119. Sonate graziosa Nr. 7. G . 7.50 <b>Jadassohn, S.</b> s Op. 69. Kavatine . . . 1.50 <b>Jensen, A.</b> m Op. 33. Lieder und Tänze (Hüllweck). Heft I M. 3.50, Heft II . 4.50 <b>Joachim, J.</b> ss Op. 1. Andantino und Allegro scherzoso . . . 3.50 <b>Klamroth, Ch.</b> s Romanze . . . 1.50 <b>Kleinecke, W.</b> l Op. 24. Albumblatt . . . 1.50 <b>Klengel, P.</b> l Op. 31 Nr. 5. Andante patetico . 1.— <b>Kontski, A. de.</b> s Op. 3. La Cascade. Caprice . . 2.— s Op. 4. Morceau de Salon en Style de Mazurek . . . 2.— ss Op. 6. Le Rêve d'une jeune Châtelaine. Poésie musicale . 2.— s Op. 14. Sentiments de Bonheur. Ballade . . . 3.— ss Op. 21. Hommage à Bellini. Morceau de Concert sur „Les Puritains“ . . . 5.— ss Op. 22. Le Rossignol. Paraphrase sur une Mélodie d'Alabiew . . . 2.50 <b>Korb, L.</b> s Scherzo. G . . . 1.50 <b>Kretschmer, E.</b> m Der Eriksgang und Krönungsmarsch aus der Oper „Die Folkunger“ (Hofmann) . . . 2.—	<b>Kreuz, E.</b> s Op. 47. Russische Tänze . . . 4.— s Op. 48. Norwegische Tänze . . . 4.— <b>Kronke, E.</b> l Op. 144. Neue Kinderstücke (erste Lage) . . . 2.— <b>Kücken, Fr.</b> Transkriptionen Kückenscher Lieder (Hofmann). l Nr. 1. Neapolitanisch . . . 1.25 l Nr. 2. Wo still ein Herz . . . 1.— l Nr. 3. Du schöne Maid . . . 1.— l Nr. 4. Gut' Nacht, fahr' wohl . . . 1.25 l Nr. 5. Die Träne . . . 1.— l Nr. 6. Das Sternlein . . . 1.— l Nr. 7. Der kleine Rekrut . . . 1.— l Nr. 8. Der Himmel hat eine Träne geweint . . . 1.25 l Nr. 9. Puppenliedchen . . . 1.25 l Nr. 10. Der mutige Reitersmann . . . 1.— <b>Liszt, Fr.</b> s Marche de Rakoczy (Rentsch) . 1.50 <b>Lotto, I.</b> ss Op. 1. Fantaisie sur l'Hymne nationale russe (Hofmann) . 3.— ss Op. 2. Morceau de Concert . . . 3.50 s Op. 8. Fileuse. Romance sans Paroles (Hofmann) . . . 3.50 <b>Lully, J. B.</b> m Gavotte. Dm. (Kleinmichel) . 75 <b>Martucci, G.</b> Op. 67. 3 Stücke. m Nr. 1. Andantino con moto . 1.50 m Nr. 2. Allegretto . . . 1.50 m Nr. 3. Allegro passionato . . . 1.50 <b>Mikuli, C.</b> s Op. 26. Grand Duo. A . . . 6.— <b>Moffat, A.</b> 12 klassische Stücke nach den Originalausgaben für Violine mit beziffertem Baß bearbeitet und mit Vortragszeichen versehen. m Nr. 1. Adagio und Gavotta, von J. E. Galliard . . . 1.— m Nr. 2. Sarabanda, von R. Valentine . . . 1.— m Nr. 3. Corrente, von J. B. Senaillie . . . 1.— m Nr. 4. Adagio, von G. Pugnani . . . 1.— m Nr. 5. Giga, von J. Chr. Schickhard . 1.— m Nr. 6. Hornpipe Inglese u. Air, von W. Defesch . 1.— m Nr. 7. Allemanda, von G. Melandri . . . 1.— m Nr. 8. Largo romantico, von F. M. Veracini . . . 1.— m Nr. 9. Tambourin, von L. Aubert . . . 1.— m Nr. 10. Amorosa, von Fr. Geminiani . . . 1.— m Nr. 11. Giga, von Fr. Francœur . . 1.— m Nr. 12. Largo amoroso, von J. A. Birkenstock . . . 1.— <b>Molique, B.</b> s Op. 36. 6 Melodien. Heft I, II . . . je 2.50 <b>Müller, H.</b> s Op. 12. Spinnerlied . . . 2.— <b>Naché, T.</b> ss Op. 22. Rhapsodie suédoise . . 4.— ss Op. 25. Rhapsodie hongroise . . 4.— <b>Niemann, R.</b> m-s Op. 46. Phantasiestück . . . 1.50 m Op. 47. Romanze . . . 1.50 m-s Op. 48. Menuett . . . 1.50 <b>Norman, L.</b> m Op. 3. Sonate. F . . . 4.50 <b>Paganini, N.</b> ss Variazioni di bravura (Hofmann) . . . 1.50 <b>Palaschko, Joh.</b> Op. 26. 5 leichte Stücke innerhalb der 1. Position. l Nr. 1. Melodie . . . 1.— l Nr. 2. Capriccioso . . . 1.50 l Nr. 3. Orientalischer Tanz . . . 1.— l Nr. 4. Serenade . . . 1.— l Nr. 5. Scherzo . . . 1.50 Op. 33. Tonbilder. 5 Stücke. m Nr. 1. Rondo scherzoso . . . 1.50 m Nr. 2. Souvenir . . . 1.50 m Nr. 3. Tourbillon . . . 1.50 m Nr. 4. Intermezzo . . . 1.50 m Nr. 5. Rokoko . . . 1.50	<b>Palaschko, Joh.</b> Op. 38. Melodienreihe, 8 leichte Stücke. (1. Position.) l Nr. 1. Kanzonetta . . . 1.50 l Nr. 2. Menuett . . . 1.50 l Nr. 3. Erzählung . . . 1.50 l Nr. 4. Gavotte . . . 1.50 l Nr. 5. Reigen . . . 1.50 l Nr. 6. Ständchen . . . 1.50 l Nr. 7. Bauerntanz . . . 1.50 l Nr. 8. Scherzino . . . 1.50 Op. 42. Skizzen. 4 Stücke. l Nr. 1. Rondo grazioso . . . 1.50 l Nr. 2. Notturmo . . . 1.50 l Nr. 3. Odaliskentanz . . . 1.50 l Nr. 4. Capriccio . . . 1.50 <b>Panoika, H.</b> m Op. 20. Ballade. Em . . . 1.25 <b>Pantillon, G.</b> Op. 17. Feuilles d'Album. 2 Morceaux très faciles. l Nr. 1. Canzonetta . . . 1.50 l Nr. 2. Souvenir de Campagne . 1.50 m Op. 19. Aquarelle . . . 1.50 Op. 21. Pièces lyriques. l Nr. 1. Prière . . . 1.— l Nr. 2. Menuet . . . 1.— l Nr. 3. Mélodie sans paroles . 1.— l Nr. 4. Madrigal . . . 1.— l Nr. 5. Canzona . . . 1.— l Nr. 6. Chant des Abeilles . . . 1.— Op. 24. Contes et Récits. 4 petits Morceaux de Salon faciles. l Nr. 1. Moderato et grazioso . 1.— l Nr. 2. Tempo di Menuetto . . . 1.— l Nr. 3. Allegretto . . . 1.— l Nr. 4. Tempo giusto . . . 1.— Op. 31. 3 Madrigaux. Petits Morceaux de Salon (faciles). l Nr. 1. Souvenir . . . 1.— l Nr. 2. Mélodie . . . 1.— l Nr. 3. Hymne pastoral . . . 1.— Op. 33—35. Teintes slaves. Petites Pièces caractéristiques. l Série I, Op. 33. Nr. 1, 2 je 1.— l Série II, Op. 34. Nr. 1, 2 je 1.— l Série III, Op. 35. Nr. 1, 2 je 1.— Op. 36. Pièces lyriques. l Nr. 1. Allegretto . . . 1.— l Nr. 2. Chanson villageoise . . 1.— l Nr. 3. Intermède . . . 1.— l Nr. 4. Rondinello . . . 1.— l Nr. 5. Lied . . . 1.— l Nr. 6. Paysage d'Automne . . . 1.— Op. 37, 38. Pensées fugitives. Pièces faciles et instructives. l Série I, Op. 37. Nr. 1, 2 je 1.— l Série II, Op. 38. Nr. 1, 2 je 1.— Op. 42, 43. Mélodies slaves. l 42. Nr. 1. Piosnka Smętna . . . 1.— l Nr. 2. Jadwiga . . . 1.— l Nr. 3. Tańcy . . . 1.— l 43. Nr. 1. Elegia . . . 1.— l Nr. 2. Melodia . . . 1.— l Nr. 3. „Spiew“ . . . 1.— Op. 44. 4 Chansons. l Nr. 1. Sérénade . . . 1.— l Nr. 2. Aubade . . . 1.— l Nr. 3. Insouciance . . . 1.— l Nr. 4. Gâtée . . . 1.— Op. 45. Pièces lyriques. l Nr. 1. Danse rustique . . . 1.— l Nr. 2. Campagnarde . . . 1.— <b>Parlow, E.</b> Op. 51. 2 kleine leichte Serenaden. l Nr. 1. G . . . 1.50 l Nr. 2. F . . . 1.50 <b>Petri, H.</b> m-s Op. 1. 6 kleine Stücke. Heft I M. 3.—, Heft II . . . 3.50 s Op. 2 Nr. 1. Albumblatt . . . 1.50 s Nr. 2. Barkarole . . . 1.50 <b>Porter, C. H.</b> s Op. 1. Sonate. G . . . 6.— <b>Portnoff, L.</b> National-Konzertinos (1—3 Lage) m Op. 85. Russisch . . . 3.— m Op. 86. Französisch . . . 3.— m Op. 87. Ungarisch . . . 3.— m Op. 88. Schwedisch . . . 3.— m Op. 89. Italienisch . . . 3.— m Op. 90. Hebräisch . . . 3.— m Op. 91. Polnisch . . . 3.— <b>Raff, J.</b> m Op. 85. 6 Morceaux. Complet 6.50 Séparément: m Nr. 1. Marcia . . . 2.— m Nr. 2. Pastorale . . . 1.50 m Nr. 3. Cavatina . . . 1.50 m Nr. 4. Scherzino . . . 2.— m Nr. 5. Canzona . . . 1.50 m Nr. 6. Tarantella . . . 2.— s Op. 85 Nr. 3. Kavatine (Singer) . 1.50 <b>Reinecke, C.</b> l Op. 122a. 10 leichte Stückchen . 2.— s Op. 153. Suite. E . . . 4.— l Op. 174a. 10 leichte Stückchen . 1.50 <b>Reinhold, H.</b> s Op. 24. Sonate. G . . . 8.— m-s Op. 31. Serenade Nr. 2. Cm . . 3.—	<b>Rheinberger, J.</b> s Op. 105. Sonate Nr. 2. Em . . . 6.— <b>Rossi, M.</b> m Op. 2. 2 Morceaux de Salon . . 2.— m Op. 3. 2 Morceaux de Salon . . 2.— <b>Rückauf, A.</b> s Op. 7. Sonate. Fm . . . 6.— <b>Saphir, Ch.</b> m-s Op. 5. Chanson d'Amour . . . 1.50 <b>Sauret, E.</b> ss Op. 32. Rhapsodie russe . . . 3.50 s Op. 57. Introduction et Valse de Concert . . . 4.— <b>Schradiack, H.</b> m Perpetuum mobile . . . 1.50 <b>Schröder, H.</b> Op. 10. 2 Konzert-Etuden. s Nr. 1. Die Biene . . . 1.50 s Nr. 2. Mückentanz . . . 1.50 <b>Schumacher, P.</b> Op. 28. 4 Sonatinen in steigender Ausdehnung und Schwierigkeit zu instruktiven, theoretischen und praktischen Zwecken. l Nr. 1. G . . . 1.50 l Nr. 2. F . . . 2.— m Nr. 3. A . . . 2.50 m Nr. 4. C . . . 3.50 m Op. 35. 4 instruktive Bagatellen (kleine Suite) . . . 2.— <b>Schumann, R.</b> Op. 25. Myrthen. Liederkreis (Hermann). l Heft I, II, III, IV . . . je 3.— m Op. 52. Ouverture, Scherzo und Finale (Hermann) . . . 5.50 Op. 66. Bilder aus Osten. 6 Impromptus (Hermann). m Heft I, II . . . je 3.— <b>Singer, Edm.</b> ss Op. 9. 3 Capricen . . . 3.— ss Op. 10. 3 Pièces de Salon. s Nr. 1. Romance . . . 1.50 s Nr. 2. Csárdás . . . 2.— s Nr. 3. Air valaque . . . 1.50 s Op. 21. Nocturne . . . 2.— ss Op. 23. 3 Capricen . . . 4.— ss Op. 24. Rhapsodie hongroise . 3.50 s Scherzino . . . 1.50 <b>Sitt, H.</b> Op. 24. 2 Etuden zum Konzertgebrauch. s Nr. 1. Amoll. Nr. 2. Dmoll je 2.50 Op. 67. 4 Stücke. s Nr. 1. Impromptu . . . 2.— s Nr. 2. Kanzonetta . . . 1.50 s Nr. 3. Kavatine . . . 2.— s Nr. 4. Mazurka . . . 2.— <b>Sommer, H.</b> m Op. 41. Gavotte . . . 1.50 <b>Steinbruch, H.</b> m Op. 5. Nr. 1. Elegie . . . 1.20 m Nr. 2. Moto perpetuo . . . 1.20 m Op. 11. Nr. 1. Impromptu . . . 1.20 m Nr. 2. Barkarole . . . 1.20 <b>Strong, T.</b> s Op. 12. Ein Märchen . . . 2.50 s Op. 23. Romanze . . . 2.— <b>Struß, Fr.</b> s Op. 4. Konzert. Am . . . 7.— <b>Tartini, G.</b> ss Le Trille du Diable. Gm. (Volkmann) . . . 3.— <b>Vieuxtemps, H.</b> ss Op. 21. Souvenirs de Russie. Fantaisie . . . 3.— <b>Volkmann, R.</b> m-s Op. 10. Chant du Troubadour . 1.50 m Op. 11. Musikalisches Bilderbuch (R. Hofmann) . . . 3.— m-s Op. 15. Allegretto capriccioso . 1.50 <b>Wickenhauser, R.</b> s Op. 13. Sonate. Em . . . 7.50 m Op. 15. Variationen über ein Thema von Fr. Schubert . . . 2.50 <b>Wieniawski, H.</b> ss Op. 7. Capriccio-Valse . . . 2.— ss Op. 9. Romance sans Paroles et Rondo élégant . . . 2.50 ss Op. 11. Le Carnaval russe . . . 2.50 ss Op. 12. 2 Mazourkas de Salon . 2.— ss Op. 16. Scherzo-Tarentelle . . . 2.50 ss Op. 17. Légende . . . 2.— ss Op. 20. Fantaisie brillante sur des Motifs de l'Opéra „Faust“ . 5.— <b>Wieniawski, Henriu. Joseph.</b> s Op. 2. Allegro de Sonate . . . 2.50 <b>Winding, A.</b> s Op. 19. 3 Phantasiestücke . . . 5.— <b>Wohlfahrt, H.</b> l Op. 40. 31 Lieder ohne Worte. Anfängern zur Unterhaltung. Heft I, II . . . je 2.50
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